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Dante Gabriel Rossetti and German Literature

A PUBLIC LECTURE
DELIVERED IN HILARY TERM, 1912, AT THE
TAYLOR INSTITUTION, OXFORD

BY

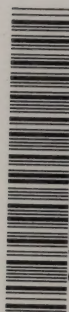
L. A. WILLOUGHBY, M.A., PH.D.

*Fellow of University College, London
Taylorian Lecturer in German*

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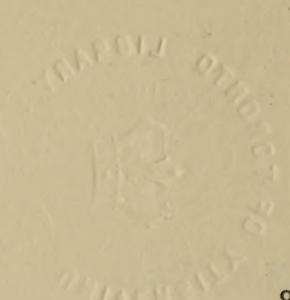
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DANTE GABRIEL ROSSETTI AND GERMAN LITERATURE

To one well versed in the numerous biographical and critical studies on Rossetti, the title of my lecture may have come somewhat as a surprise. He will have but the most distant reminiscences of any connexion of Rossetti's with German literature, for the space allotted to the subject by his biographers is but small indeed. They either do not take his German studies into account, or they pass them over with a few cursory and deprecatory remarks. Yet the importance of these interests for Rossetti's literary and artistic development would seem to warrant a closer acquaintance with this phase of his career. It was with a view to filling in some details in the earlier chapters of Rossetti's biography that the present essay was undertaken.¹

Rossetti's boyhood, we should note first, falls just

¹ Of the vast Rossetti bibliography, I have found the following works especially useful :

The Collected Works of Dante Gabriel Rossetti, 2 vols., 1886.

William M. Rossetti, *Ruskin, Rossetti, Pre-Raphaelitism*, 1899.

D. G. Rossetti : His Family Letters, 2 vols. With a Memoir by W. M. Rossetti, 1895.

Letters of D. G. Rossetti to William Allingham. Ed. by G. B. Hill, 1897.

W. M. Rossetti, *Pre-Raphaelite Diaries and Letters*, 1900 ;
Some Reminiscences of William Michael Rossetti, 1906.

T. Hall Caine, *Recollections of D. G. Rossetti*, 1882.

E. Wood, *D. G. Rossetti and the Pre-Raphaelite Movement*, 1894.

H. T. Dunn, *Recollections of D. G. Rossetti*, 1904.

A. C. Benson, *Rossetti*. English Men of Letters, 1904.

W. Waldschmidt, *D. G. Rossetti, der Maler und der Dichter*, 1905.

Kurt Horn, *Zur Entstehungsgeschichte von D. G. Rossettis Dichtungen*, Königsberg, 1909. [Reprinted in Normannia, vol. v, Berlin, 1909.]

within that period when the influence of German literature was paramount in England.² Under the enthusiastic partisanship of Mme de Staël's *De l'Allemagne*, and of the untiring efforts of English men of letters like De Quincey, Henry Crabb Robinson, Robert Pearce Gillies, William Taylor of Norwich, and Thomas Carlyle, of ardent supporters like Mrs. Sarah Austin and Mary Howitt,³ German literature was gradually recovering from the

² On the subject of the general indebtedness of English to German literature, see E. Koepfel, *Deutsche Strömungen in der englischen Literatur* (Kaisersgeburtstagsrede), Strassburg, 1910, to which a very complete and valuable bibliography is appended. On the German influence during the last quarter of the eighteenth and the beginning of the nineteenth centuries, cf. Theodor Süpfle, *Beiträge zur Geschichte der deutschen Literatur in England im letzten Drittel des 18. Jahrhunderts*: Kochs Zeitschrift für vergleichende Literaturgeschichte, neue Folge vi, 305; E. Margraf, *Einfluss der deutschen Literatur auf die englische am Ende des 18. und im ersten Drittel des 19. Jahrhunderts*, Leipzig, 1901; Leslie Stephen, *The Importation of German*: Studies of a Biographer, vol. ii, London, 1899; Theodor Zeiger, *Beiträge zur Geschichte der deutsch-englischen Literaturbeziehungen*: Kochs Studien zur vergleichenden Literaturgeschichte, i, 239 und 273.

³ W. A. Dunn, *Thomas de Quincey's Relation to German Literature and Philosophy*, Strassburg, 1900; W. Y. Durand, *De Quincey and Carlyle in their Relation to the Germans*: Publications of the Modern Language Association of America, xxii, 521 (1907); *Diary, Reminiscences, and Correspondence of Henry Crabb Robinson*, edited by T. Sadler, 1872: cf. G. Herzfeld, *Aus Henry Crabb Robinsons Nachlass*: Herrigs Archiv, cxx, 25. On Robert Pearce Gillies see Zeiger, l. c.; Georg Herzfeld, *William Taylor von Norwich*, Halle, 1897; W. Streuli, *Thos. Carlyle als Vermittler deutscher Literatur und deutschen Geistes*, Zürich, 1895; H. Kraeger, *Carlyles Stellung zur deutschen Sprache und Literatur*: Anglia, xxii, 145. For further studies on Carlyle and his relations to German literature see Koepfel, l. c., p. 25; *Three Generations of Englishwomen: Memoirs and Correspondence of Mrs. John Taylor, Mrs. Sarah Austin, and Lady Duff Gordon*, by Janet Ross, 1888; *Mary Howitt: An Autobiography* edited by her daughter, Margaret Howitt.

felon blow dealt it at the close of the eighteenth century by the parodies of the *Anti-Jacobin* and the *Meteors*.⁴ The critical reviews of the twenties and thirties of last century, the *Edinburgh*, the *London Magazine*, *Blackwood's*, the *Foreign Review*, are full of references to German literature, of critical surveys of German books. And translations and adaptations of German works now followed fast one upon the other. Not only were the masterpieces of Goethe and Schiller translated, but the Romantic writers came into even a greater vogue. The works of Tieck, to judge from the numerous translations which appeared, were great favourites, but men like Fouqué, Müllner, J. P. Richter, Novalis, the two Schlegels, Klingemann, were accorded a share of attention.

If now we turn to the list of books referred to by Mr. William Michael Rossetti as having been read by his brother as a boy, we shall not be surprised to find amongst them many of the names we have just mentioned. First and foremost was Goethe's *Faust*, which Dante Gabriel read again and again in Filmore's translation,⁵ supplemented by the study of the famous outlines to Goethe's *Faust* of the German artist, Retzsch,⁶ which were a never-failing source of joy. Two other German classics, with illustrations by the same artist, were two ballads of Schiller: *Fridolin* (*Der Gang nach dem Eisenhammer*) and *The Dragon of Rhodes* (*Der Kampf mit dem Drachen*).⁷ 'The former', says Mr. W. M.

⁴ See C. H. Herford, *The Age of Wordsworth*, p. 138; T. Rea, *Schiller's Dramas and Poems in England*, 1906, p. 13 seq.

⁵ L. Filmore, *Faust*, part i. London, 1841.

⁶ Retzsch's *Outlines to Goethe's Faust*. London, 1827.

⁷ *Fridolin, or the Road to the Iron-Foundry*, with a translation by J. P. Collier, Esq., illustrated with eight engravings by Henry Moses from the designs of Retzsch, London, 1824; *The Fight with the Dragon*, a romance by F. Schiller, with a translation by J. P. Collier, &c. (as above), London, 1825.

Rossetti with some show of justice, 'we thought feeble stuff.' More to the taste of the youthful circle were Chamisso's *Peter Schlemihl* and De la Motte-Fouqué's *Undine*, two of the most delightful stories which German Romanticism has produced. The interest in the morbid and supernatural stories of E. T. A. Hoffmann, which Rossetti read in a French translation,⁸ is still more characteristic of his future development. Of a similar character was the famous supernatural novel of Matthew Gregory Lewis, *The Monk*, which itself is founded, at least in part, on German sources.⁹ Then, also, there were *Sidonia the Sorceress* and *The Amber Witch* by Meinhold,¹⁰ both stories of witchcraft and magic. Nor must we forget the *Tales of Terror and Wonder*¹¹ of M. G. Lewis; adaptations of Norse and German ballads, chosen for the gruesomeness of their contents, and original poems by the editor, which surpass their models in grotesque horror. Yet amongst the absurdities of *Grim*, *King of the Ghosts*,

⁸ *Contes fantastiques de E. T. A. Hoffmann*. Traduction nouvelle par Henry Egmont, Paris, 1836, 4 vols.; or the edition by P. Christian, Paris, 1843.

⁹ '*Ambrosio*' or *The Monk*, 1795, and many times since. On the sources of *The Monk* see Max Rentsch, *Matthew Gregory Lewis. Mit besonderer Berücksichtigung seines Romans 'Ambrosio' or The Monk*, Leipzig, 1902; O. Ritter, *Studien zu M. G. Lewis' Roman 'Ambrosio' or The Monk*: *Herrigs Archiv*, cxi, 106; G. Herzfeld, *Die eigentliche Quelle von Lewis' 'Monk'*: *Archiv*, cxi, 316; O. Ritter, *Die angebliche Quelle von M. G. Lewis' 'Monk'*: *Archiv*, cxiii, 56; G. Herzfeld, *Noch einmal die Quelle des 'Monk'*: *Archiv*, cxv, 70.

¹⁰ *The Amber Witch* [*Maria Schweidler die Bernsteinhexe*], by W. Meinhold, translated from the German by E. A. Friedländer, 1844; *Sidonia the Sorceress*, by W. Meinhold, translated by Mrs. W. R. Wilde, 1847.

¹¹ M. G. Lewis, *Tales of Terror*, 1799; *Tales of Wonder*, written and collected by M. G. L., 2 vols., 1801; the two republished by Professor Morley in 1887.

or *The Little Grey Man*, we also find such masterpieces of ballad-poetry as the *Erl-King*, the *Fisherman* of Goethe, and the *Wild Huntsman* and *Lenore* of Bürger. The latter is of special interest to us in view of Rossetti's subsequent adaptation of the poem, and we must return to it presently. This collection of Lewis may be held in no small measure responsible for the development of Rossetti's genius. In the supernatural elements which abound here, as they do also in the novels of Meinhold, we must seek the origin of that fascination which the occult exercised over Rossetti during the whole of his life, and which found its supreme literary expression in his *Sister Helen*, in what he terms in a letter to Allingham 'the pitch of brutal bogysm'.

It is significant that Rossetti's first efforts in original composition were inspired by his German reading. This was the fragment of a novel entitled *Sorrentino*, written in August 1843. The manuscript was probably destroyed by its author before he came of age, but it left such a powerful impression on the mind of his brother, that, some fifty years afterwards, he was able to recollect some details of the plot. It was apparently a fantastic story in the manner of Hoffmann's *Elixiere des Teufels*, in which love-potions, and duels, and the Evil One (a favourite personage of young Dante's since his early acquaintance with Goethe's *Faust*), played a prominent part. Mr. W. M. Rossetti describes the work as 'spirited, effective, and well-told', and we can only echo his lament at its destruction. The 'spirit of *diablerie*' seems to have entered into the Rossetti children generally; we hear also of a prose story by Christina bearing some resemblance to *Peter Schlemihl*, but which, also, met with a similar fate as her brother Dante's early efforts.

Rossetti's German studies were not, however, to be

confined to translations in English or French ; owing to fortunate circumstances he was soon able to turn to the originals themselves. One day, about the beginning of 1842, just before Dante Gabriel left school, Dr. Adolf Heimann, then professor of German at University College, London, presented himself at the Rossettis' house, with the request that the father should give him Italian lessons, whilst he, in return, would teach the children German. The proposition was joyfully accepted, and from this time onwards, until about 1848, the two families (for Dr. Heimann had married about 1843) were on terms of the greatest intimacy. Thus it came about that our poet, along with the other three children, was introduced into the intricacies of German accidence. Although Dante Gabriel acquired a creditable knowledge of the language, he seems never to have mastered it thoroughly, for we have his brother's testimony that, by the age of 25-30, he had forgotten four-fifths of what he had learned. We have also evidence of his own from later years which corroborates this statement : ' I do not know that language,' he writes in a letter to Mr. Hall Caine, referring to German. In his library, too, German authors were conspicuous by their absence, the only ones he possessed being Goethe's *Faust* and Carlyle's translation of *Wilhelm Meister*. These statements, however, all date from 1880 or thereabouts, or some forty years after the events here discussed. And that he should have forgotten German at that distance of time proves nothing as to his previous knowledge of the language. We know ourselves, only too well, how a foreign language, once neglected, will vanish utterly.

In Dr. Heimann, Rossetti, no doubt, had an able teacher. It may appear not uninteresting to state about him such particulars as I have been able to collect.

Adolf Heimann was born at Posen on August 17, 1809, of Jewish parents. He studied philosophy and classical and Germanic philology at the universities of Berlin and Leipzig under authorities like Gans, Hegel, von Savigny, Karl Lachmann. He took his doctor's degree at Berlin in 1833 with a dissertation on the Orations of Thucydides. Such is the information one gathers from the usual *Curriculum vitae* appended to the dissertation in question.¹² For the next ten years, until the date of his appointment to the chair of German at University College, his life is a blank. From 1842 onwards, as we saw, he was on an intimate footing with the Rossettis, and it is to the family letters of Dante Gabriel Rossetti that one turns for further information. Towards 1843 he married Amelia Barnard, 'a very pleasant young English Jewess,' as William M. Rossetti terms her, whilst Mrs. W. Ross (Lucy, the daughter of Ford Madox Brown) seems to have entertained a strong dislike for her. But whatever reason Mrs. Ross may have had for her antipathy to Mrs. Heimann, the fact is that from 1843 Dr. Heimann and his wife were the Rossettis' 'most constant and kindly friends, well known to the entire household'.

Of Professor Heimann's activities at University College there is little record. Unfortunately, the Calendar of the College was not regularly printed until a much later date, so that we have no information as to the subjects on which the professor lectured during the course of these years of intimacy with the Rossettis.¹³ We hear on one occasion the echo of a complaint of the educational

¹² Heimann (Adolphus) Posnaniensis, *De Thucydidis Orationibus dissertatio*: Berolini, 1833.

¹³ Nor has any record been preserved in the archives of University College, London. I have to thank Mr. W. W. Seton, Secretary of the College, for the above information.

methods of University College. The authorities, it seems, insisted on his arranging his lectures with a view to examinations, with the result that they often disturbed the course of instruction Dr. Heimann would have pursued on his own account.

Dr. Heimann must have been a man of some literary ability, to judge from a translation into German of Henry Taylor's drama, *Philip van Artevelde*, which appeared at Leipzig in 1852.¹⁴ This is the only work of any permanent value mentioned by the catalogue of the British Museum. Besides, Dr. Heimann edited a number of text-books and a dictionary. He died in 1874.

If I have gone into some details about Professor Heimann, it is because the close relations in which he stood to the Rossetti family, and to Dante Gabriel during the most impressionable years of his boyhood, warrant the attempt to form some idea of his personality. From his translation of Henry Taylor's drama it is evident that Heimann's literary sympathies were for a drama which should unite reason with imagination. From an early letter of Dante Gabriel's, we learn that he had a great admiration for Keble's *Christian Year*. From such scanty data it is obviously impossible to draw any very serious inference of his attitude to poetry generally. But we can easily understand that a certain sympathy must have existed between Heimann and his pupils: the one, Christina Rossetti, to become one of the finest exponents of deep religious feeling, tinged with a romantic colouring; the other, Dante Gabriel, the very quintessence of Romance poetry. We must beware of overrating Dr. Heimann's influence, but it is not to be passed over in silence.

¹⁴ *Philipp van Artevelde's Tod*. Ein Drama von Henry Taylor. Aus dem Englischen übersetzt von A. Heimann. Leipzig, 1852.

It was entirely owing to the interests awakened by Dr. Heimann that Rossetti was induced to attempt the first of his translations from the German. This was a version of Bürger's *Lenore*, which he made in or about June 1844, at the age of 16. Subsequently, with the loss of his German interests, Rossetti banished the subject from his thoughts. For years no more was heard of it, and at the date of his death in 1882 the manuscript was not in his possession. In his introduction to his brother's *Family Letters*, written in 1895, Mr. W. M. Rossetti speaks of the translation as having perished. In November 1899, however, one of the copies made by Rossetti in 1844 turned up unexpectedly at a sale at Sotheby's. It was bought by Mr. G. T. Ellis, the publisher, and edited separately with a preface by Mr. W. Rossetti in 1900. It has also been included in the new complete edition of Rossetti's works which has just appeared.

It is significant that Rossetti's first poetical work should have been a translation from the German, and, above all, an adaptation of Bürger's famous ballad. One feels tempted to apply to Rossetti the remark made by Scott to Mrs. Barbauld, viz. that it was William Taylor's translation of *Lenore* which made him a poet. Rossetti could not have opened his poetic career with a more suitable work.

The weird and fascinating ballad is so well known that I can be brief in its description. Of all the soldier lads in the village, Lenore's sweetheart alone has not returned from the war. He has fallen in the battle of Prague, fighting for King Frederick against the Austrians. Lenore rebels against the decree of Providence, and, in her soul's anguish, utters reckless words of complaint against God's goodness and mercy. At the dead of night, a ghostly rider gallops up to Lenore's door. It is William, her dead

lover, who comes to bear her off to the bridal bed. She mounts behind him, and they speed in a mad gallop over meadow-land and heather, past ditches and hedges, through towns and villages :

Tramp, tramp across the land they speed,
 Splash, splash across the sea !

until they arrive at the churchyard where William lies buried. And the phantom rider changes into a skeleton with scythe and hour-glass, whilst the spirits dance round the graves in the moonlight as they chant Lenore's dirge :

Be patient, though thine heart should break,
 Arraign not heaven's decree.

This ballad, which was inspired partly by a German Volkslied and partly by one of the ballads in Percy's *Reliques*, was written by Bürger in 1773. Within a few years it had spread from one end of Europe to the other, and had called forth innumerable translations and adaptations. Nowhere was it more popular than in England, where, from 1796 to 1799, no less than seven different versions appeared.¹⁵ The best were those by William Taylor and Sir W. Scott, the latter being inspired by Taylor's version, which he had heard recited, and of which the famous lines,

Tramp, tramp across the land they speed,
 Splash, splash across the sea !

were in the nature of a direct reminiscence.

Rossetti found Taylor's version in the *Tales of Wonder* ;

¹⁵ On *Lenore* in England see A. Brandl, *Lenore in England*, in Erich Schmidt's *Charakteristiken*, Berlin, 1886, p. 244 ; W. W. Greg, *English Translations of Lenore*: Modern Quarterly of Language and Literature, 1899, No. 5, and 1900, No. 1 (a note on Rossetti's version) ; G. Herzfeld, *Zur Geschichte von Bürger's Lenore in England*: Herrigs Archiv, cvi, 354 ; W. B. Colwell, *An Eighteenth-Century Translation of Bürger's Lenore*: Mod. Lang. Notes, xxiv, 1909, p. 254 f.

we also have his brother's affirmation that he knew the translation by Scott.¹⁶ Rossetti's version will compare very favourably with any of these for accuracy both of form and spirit. Literal it certainly is not, but, in spite of a few misunderstandings, it is moderately faithful, and is a marvellous performance for a young boy of 16. One of these mistakes is worthy of special attention. In strophe 6 he substitutes for the 'Vaterunser' of the original an 'Ave Marie'. Whether this change was intentional or not, it is an interesting instance of an inclination to catholicize the atmosphere of the poem, which in the original is essentially protestant.¹⁷ Thus, in his earliest works, Rossetti displayed those Catholic sympathies which are entirely in harmony with the nature of Romanticism in literature and art.

Bürger's ballad is written in the old 'Common Metre', which is the customary metre of English ballad poetry. Rossetti has allowed himself certain deviations from the metre of the original: he leaves lines 1 and 3 of each stanza unrhymed, and has lengthened the last two lines

¹⁶ In view of his interest in the drawings of Retzsch, Rossetti may also have been attracted by a reprint of the version of J. Beresford in Retzsch's *Outlines to Bürger's Ballads*, Leipzig, 1840, although there is no internal evidence to show that he made use of this edition. On the other hand, there are distinct traces of borrowing from Scott's *William and Helen*, Edinburgh, 1796. Cf. Rossetti's 'she busked her well' (str. 19) with Scott's 'she busks, she bounces', and in the same strophe both translators have 'hurry' for 'hurre'.

¹⁷ Mr. W. Rossetti alludes to this in his 'prefatory note'. He also points out that 'zur Wette' (str. 17) does not mean 'Tis for a wager', but 'I wager you'. He might have added that 'Küster' (str. 22) is not a 'chorister'. On the other hand, he is unjust in laying to his brother's charge the contradiction between strophes 15 and 17. Rossetti followed Bürger literally; here, too, midnight is mentioned as past, whilst the clock subsequently strikes eleven.

to four instead of three beats.¹⁸ Whilst we are examining the form of the poem, let us also consider the rhyme technique for a moment. Rossetti has been constantly blamed for his imperfect rhymes, and especially for his fondness for rhyming a fully stressed vowel with an unaccented derivative syllable. This fault was very aptly parodied by Robert Buchanan in *The Fleshly School of Poetry* :

When winds do roar and rains do pour,
Hard is the life of the sailor,
He scarcely, as he reels, can tell
The side lights from the binnacle :
He looketh on the wild water.¹⁹

Now it is interesting to trace this unfortunate propensity to this early translation of *Lenore* ; we find here not only more legitimate specimens like tenderly : thee,

¹⁸ The following scheme will afford the best comparison between the metres of Rossetti and his original :

Bürger, $a_4 b_3 a_4 b_3 c_4 c_4 d_3 d_3$;

Rossetti, $a_4 b_3 c_4 b_3 d_4 d_4 e_4 e_4$.

The above is the most common form of Rossetti's stanza. We find it in strophes 6, 7, 8, 9, 10, 11, 15, 22, 26, 29, 30. Or this normal type is varied by the introduction of an extra rhyme into one or more of the lines of four beats. Examples of this are stanzas 14, 17, 20, 23, 24, 27, 28, 31, where line 2 is thus split up. Graphically this would be expressed :

$a_4 b_3 c_2 c_2 b_3 d_4 d_4 c_4 c_4$.

Or, again, both lines 1 and 2 are thus divided :

$a_2 a_2 b_3 c_2 c_2 b_3 d_4 d_4 e_4 e_4$;

so in verses 3, 12, 13, 19, 21, 25.

The other stanza forms are but variations of the above three :

Verses 4 and 18 : $a_2 a_2 b_3 c_4 b_3 d_2 d_2 d_4 e_4 e_4$,

Verse 1 : $a_2 a_2 b_3 c_4 b_3 d_4 d_4 e_4 e_4$,

16 : $a_2 a_2 b_3 c_2 c_2 b_3 d_2 d_2 d_4 e_4 e_4$,

32 : $a_2 a_2 b_3 c_2 c_2 b_3 d_4 d_4 c_2 e_2 e_4$,

2 : $a_3 b_3 c_4 d_2 d_2 d_4 e_2 e_2 e_4$;

whilst strophe 5, the metrical scheme of which is $a_4 b_3 a_4 b_3 c_4 c_4 d_4 d_4$, is exactly the stanza of Bürger, except for the added beat in lines 7 and 8.

¹⁹ Robert Buchanan, *The Fleshly School of Poetry and other phenomena of the day*, p. 52.

speedily : free : eternally, but monstrosities like skull : horrible—which is truly horrible.²⁰ In palliation it has been suggested that Rossetti's fondness for these weak-ending rhymes was due to his foreign upbringing, to the influence of the sonorous Italian endings. It seems to me much more probable that it was entirely owing to his early acquaintance with old English ballad poetry, where rhymes like me : bodie are quite common, and that Rossetti, in his early translation from the German, made use of them as a device to reproduce a supposed mediaeval colouring, and was afterwards unable to rid himself of the trick.

On the other hand, Rossetti has been very fortunate in his rendering of Bürger's numerous onomatopoeic expressions, which play such an important part with him, in evoking the spirit of vigour and bustle which pervades the poem. One example must suffice as typical of the rest :²¹

Und aussen, horch ! ging's trapp, trapp, trapp,
Als wie von Rosses Hufen.

which Rossetti renders :

But hark to the clatter and the pat, pat, patter !
Of a horse's heavy hoof !

²⁰ Very bad are also the following : war : afar, calm : warm, driven : eleven, bed : lid, driven : heaven, wonder : tinder.

²¹ Cf. also the following :

Stanza 2 :

Und jedes Heer, mit Sing und Sang,
Mit Paukenschlag und Kling und Klang—

which Rossetti renders :

And the martial throng, with laugh and song,
Spoke of their homes as they rode along,
And clank, clank, clank ! came every rank,
With the trumpet-sound that rose and sank.

Or, again, strophe 19 :

And hurry, hurry ! ring, ring, ring !
To and fro they sway and swing ;

which is not equal, however, to the original :

Und hurre, hurre, hopp, hopp, hopp !
Ging's fort im sausen den Galopp.

In stanza 21 Rossetti has inserted an onomatopoeic line which is

Another point to which I would draw attention is that Rossetti, in several instances, endeavours to tone down the plain-spokenness of Bürger's language. Thus:

Komm, Pfaff', und sprich den Segen,
Eh' wir zu Bett uns legen!

becomes :

Come, friar, come,—let the blessing be spoken,
That the bride and the bridegroom's sweet rest be
unbroken.

This fastidiousness strikes us as strange in the future poet of the sonnets of *The House of Life*, whose lack of reticence brought down upon him the not altogether undeserved attack of *The Fleshly School of Poetry*.

But when we turn from these details to a more general consideration of the poem, we cannot fail to endorse William Rossetti's views : that the version Dante Gabriel made at the age of 16 is, if not the best, certainly among the best of the numerous translations of *Lenore*. Rossetti has thoroughly caught the spirit of the original and has reproduced most admirably the eeriness of the poem. And yet there is in Rossetti's rendering trace of the mystic, spiritual evolution, through which Romanticism had passed since the days of Bürger. It is no longer the mere supernatural which pervades Rossetti's version ; the supernatural element is tempered by an intense feeling for beauty, is tinged with a delicate colouring, which is wanting in the crudity of the original. There is the deep

not in the German :

Horch, Glockenklang ! Horch, Totensang !
Ding dong ! ding dong ! 'tis the sound, 'tis the song.

There is a slight inaccuracy in rendering the German ' husch ! ' an onomatopoe suggestive of haste and hurry, by the English ' hush '.
Strophe 26 :

Und das Gesindel, husch, husch, husch !
—And hush, hush, hush ! the dreamy rout.

tenderness, the fervour which characterizes Rossetti's later poems. We seem to catch an echo of *Rose Mary* in such lines as

Oh! mother, mother! gone is gone!
I reckon no more how the world runs on.

There is a world intervening between these lines and Bürger's:

O Mutter, Mutter! Hin ist hin!
Verloren ist verloren.

Or again:

Spark of my life! down down to the tomb
Die away in the night, die away in the gloom.
What pity to me does God impart?
Woe, woe, woe! for my heavy heart.²²

The crux of any rendering of *Lenore*, and it is here where most of the translators come to grief, is in the reproduction of the magnificent description of the ghostly ride, in which the heavens and stars overhead seem to fly past in the mad rush of the gallop. Bürger might well claim that here he had achieved something Shakespearian in its sublimity.

Wie flog, was rund der Mond beschien,
Wie flog es in die Ferne!

²² Cf. Greg, l. c. Instances of this kind might easily be increased:
Cf. strophe 8:

Despise the fickle fool, my girl,
Who hath ta'en the pebble and spurned the pearl.

Strophe 12:

Wringing her hands and beating her breast,—
Tossing and rocking without any rest;—
Till from her light veil the moon shone thro',
And the stars leapt out on the darkling blue.

Strophe 15:

Hark to the winds, how they whistle and rush
Thro' the twisted twine of the hawthorn-bush.

Strophe 29:

The tombs around looked grassy and grim,
And they glimmered and glanced in the moonlight dim.

Wie flogen oben überhin
 Der Himmel und die Sterne! —
 'Graut Liebchen auch? . . . Der Mond scheint hell!
 Hurra! die Toten reiten schnell! —
 Graut Liebchen auch vor Toten?' —
 'O weh! Lass ruhn die Toten!'

As an example of the way in which Rossetti has acquitted himself of his task, let me quote the following translation of the above stanza of Bürger :

How flew the moon high overhead,
 In the wild race madly driven!
 In and out, how the stars danced about,
 And reeled o'er the flashing heaven!
 'What ails my love? the moon shines bright:
 Bravely the dead men ride thro' the night.
 Is my love afraid of the quiet dead?' —
 'Alas! let them sleep in their dusty bed.'²³

From *Lenore* Rossetti's ambition led him to make a similar venture with the *Nibelungenlied*. About 1845 the old German epic seized hold of his imagination, and his enthusiasm was aroused to such a pitch that he set himself to translate the poem. This was a much more ambitious venture than *Lenore*, and it is doubtful whether Rossetti was sufficiently equipped for the task. His knowledge of Middle High German can never have been very accurate, and even with the help of the illustrated edition of Pfizer²⁴ and the explanations of

²³ Rossetti has rendered admirably Bürger's skilful use of the thrice repeated question and answer between her lover and Lenore, in which her vague uneasiness at her uncanny surroundings grows into terror, which culminates in

'Is my love afraid of the quiet dead?' —
 'Alas! let them sleep in their dusty bed!'

²⁴ *Der Nibelungen Noth*, illustriert mit Holzschnitten nach Zeichnungen von Julius Schnorr von Carolsfeld und Eugen Neureuther. Die Bearbeitung des Textes von Dr. Gustav Pfizer. Stuttgart und Tübingen, 1843.

Dr. Heimann, Rossetti could hardly have done more than make out the general gist of the narrative. His brother informs us that the translation progressed up to the end of the fourth 'aventure', where Siegfried first meets Chriemhild. Rossetti was apparently discouraged by the magnitude of the task he had set himself, and abandoned it at this juncture. Even this fragment has disappeared without a trace, although it is not impossible that it may turn up again some day, just as *Lenore* has done.²⁵

The third and last of Rossetti's translations from the German was *Henry the Leper*, a rendering of Hartmann von der Aue's *Armer Heinrich*, which was undertaken about 1846. It remained amongst the poet's papers until 1871, when Rossetti revised the work and 'cut out some juvenilities'. Although, as we know from his brother, Rossetti thought well of the poem, it was not published during his lifetime. In 1886 Mr. W. M. Rossetti included it amongst the *Collected Works*. An autograph

²⁵ Had this translation been preserved it would have had the distinction of being, in point of time, the first translation of the poem into English. We must except the few versified extracts contained in H. W. Weber's account of the poem in the *Illustrations of Northern Antiquities*, 1814, and Thos. Carlyle's essay in the *Westminster Review* of 1831. It is not improbable that Rossetti may have heard of the above accounts. They are not likely to have escaped the attention of Dr. Heimann, whose interest in the *Nibelungenlied* must have dated from his student days in Berlin, when he sat at the feet of Karl Lachmann. Whatever the incentive may have been which induced Rossetti to attempt the translation, the loss of the fragment is much to be deplored, for, according to his brother, it was 'a fine translation with rolling march and a sense of the heroic'. Actually the first complete rendering into English was that by Birch, published at Berlin in 1848. It was possibly the appearance of this version which induced Rossetti to abandon his. On English renderings of the *Nibelungenlied* cf. F. E. Sandbach, *The Nibelungen and Gudrun in England and America*, London, 1904.

manuscript of the poem subsequently found its way into the auction-room, and was sold to an American collector. It was published in facsimile for the Bibliophile Society of Boston in 1905.²⁶

How Rossetti's attention was first drawn to this work of the twelfth-century German poet is purely a matter of conjecture. The interest in the *Nibelungenlied* would naturally lead him to the wider field of mediaeval German literature; and the influence of Professor Heimann is, again, to be borne in mind. There is nothing more natural than that Rossetti should have read the *Armer Heinrich* as an introduction to Middle High German. It is the usual work chosen for that purpose even to-day, by reason of its inherent charm, its brevity, and the comparative simplicity of its language. It is almost impossible to determine Rossetti's exact sources, in view of the very freedom of the translation. From an examination of the variant readings, and the comparison with Rossetti's translation, it would appear that he used as the basis of his version the text of Haupt's edition of 1842.²⁷ No

²⁶ *Henry the Leper (Der arme Heinrich)*, paraphrased by D. G. Rossetti, with an introduction by W. P. Trent. Printed for members only. The Bibliophile Society, 1905. 2 vols.

²⁷ The editions of *Der arme Heinrich* which Rossetti might have used are: Grimm 1815, Lachmann 1820, Müller 1842, Haupt 1842, supplemented by the translation of Simrock 1817, of Büsching 1816, or by Chamisso's paraphrase of 1839. I base my assertion that he relied above all on Haupt on the following facts. In lines 225 and 447 of the original, the MSS. and editors vary in their reading between *erbaere*, *vriebaere*, *manbaere*, *hibaere*. The only editor who reads *erbaere* in both instances is Haupt. Rossetti translates the passage in question,

. . . eine maget
diu vollen erbaere,

in the first instance (p. 425) by :

An innocent virgin for to find,
Chaste, and modest, and pure in mind,

doubt Dr. Heimann rendered him every assistance, and the library of the British Museum, which was a favourite haunt of his at this period, afforded him every facility for study.

Der arme Heinrich, by Hartmann von der Aue, is one of the most charming poems of the Middle Ages. The good knight Henry has, for his worldliness and pride, been punished by Heaven with leprosy. Not all the wisdom of the most famous medical faculties of the day, Montpellier and Salerno, has been able to cure him: there is only one remedy, the blood of a virgin who should give her life for his. In despair, the

and in the second (p. 430) by: 'a virtuous maid,' both being obviously a rendering of *erbaere* = honourable, beyond reproach.

Again, after line 852 most editors and translators (e. g. Grimm, Lachmann, Müller, Simrock) insert the reading of MS. B:

Da sol uns viere der tot lösen
Von der hellen und von den geisten bösen,

whilst Haupt relegates the passage to the notes. Nor is there any trace of it in Rossetti, p. 440.

I have no idea whence Rossetti derived his reading, p. 428:

It chanced the peasant and his wife,
And his *two* little daughters sate—

when the original l. 355 only mentions *one* daughter:

nu saz der meiger und sin wip
unde ir tohter, diu maget—

unless Rossetti took the feminine article 'diu' for a neuter plural. He could hardly, by some curious lapse, have mistaken 'diu' for the numeral two, led astray by an outward resemblance to the Italian 'due'!

In line 303 all editors, except Simrock, accept the reading of MS. A, 'ein kint von ahte jaren,' as against that of B, 'wol von zwelf jaren.' Rossetti renders the passage by: 'Whose tenth year was just passing her,' apparently a fanciful reading of his own. Simrock reads, 'ein Kind, das kaum im zwölften Jahr,' whilst the brothers Grimm, in a note to p. 53, suggest that 'zwelf' would be the better reading. Had Rossetti used Simrock or Grimm he would surely have chosen the more advanced age.

lord Henry returns to Germany. He is cut off from the society of his equals, divides up his broad lands amongst the poor and the Church, and takes up his abode on the farm of one of his poorer tenants. Now, indeed, is he 'der arme Heinrich'. Henry wins the affections of the farmer and his wife by his gentleness and submission to God's will. They do their utmost to soothe his sufferings. He becomes a great favourite with their children, and one of these, a little girl of eight, is devoted to him, and ever anxious to minister to his few wants. In jest he often calls her *trutgemahеле*, 'dear little wife'. Three years have elapsed, when, one day, the child overhears a conversation between her father and the lord Henry, and learns the possibility of his recovery. That night her parents are awakened by the sobs of the little maiden, as she lies at the foot of their bed, weeping for the cruel fate which has befallen her lord. She tells them of her firm resolve to offer up her life for his. Neither tears nor threats can shake her resolution. The fervour and the eloquence of her pleading at last convince the simple folk that her utterances are inspired. With a heavy heart they give their consent. Henry, too, wearied out by her entreaties, and under the sway of his natural desire for life, declares himself willing to accept the sacrifice.

Thus they set out together for Salerno. Arrived at their journey's end, the maiden is obdurate against all attempts to shake her decision. Even the pleas of the leech are of no avail, and sad that one so young and beautiful should suffer death, he leads her into his chamber, and prepares to take her life. Poor Henry stands without, in an agony of fearful suspense. Hearing the sound of the knife being whetted, he peers through a chink in the partition and sees the maiden lying bound on the

slab in her naked beauty. The thought that this pure, innocent creature should die for him strikes him now in all its monstrosity. He resolves rather to submit to the divine will, and bear his sickness in patience and humility. In spite of the maiden's tears and reproaches, he insists that the enterprise be abandoned.

Together they journey homeward: he sorrowful and expecting naught but mockery from the world, she wasted almost unto death with weeping and complaining. When, lo! God's merciful goodness was so made manifest in Henry, that, of a sudden, he was pure and cleansed from the leprosy. He is restored to his possessions and dignities.

His friends and relations now urged him to take a wife. Having assembled them, he told them it was his intention, they willing, of wedding the maid to whom he owed health and life. And, as she was a freeman's daughter, the retainers all approved the suggestion, in spite of the difference in rank, so that his *gemahеле* became his wife in very deed.

This story is familiar from Longfellow's *Golden Legend*, in which it lies buried under a mass of extraneous and sentimental additions. Longfellow drew his inspiration from the same source.²⁸

The belief in the efficacy of human and, especially, children's blood, against leprosy, is as old as the illness itself. It was a common superstition amongst the ancient Egyptians and, through the Romans, found its way into the West. It is a favourite motive in mediaeval literature, where the sickness is described with nauseous details.²⁹

²⁸ Cf. Friedrich Münzner, *Die Quellen zu Longfellow's 'Golden Legend'*. Dresden, 1898.

²⁹ On leprosy see the account in W. Wackernagel's edition of *Der arme Heinrich* (neu herausgegeben von Ernst Stadler), 1911, p. 189 seq.

Hartmann von der Aue was too great an artist to mar his works by such faults.³⁰ His *Armer Heinrich* in its directness, its earnestness, its *naïveté*, stands side by side with *Aucassin et Nicolette*, as one of the gems of mediaeval literature.

In Hartmann, the leading idea of the poem was essentially a religious one. It is that of the forgiveness and mercy which may be won by a contrite heart; it is that of *triuwe*, of renunciation and compassion.³¹ But what appeals to the modern world is rather the idea of the all-redeeming power of a woman's love. It is in this spirit that most of the modern renovations of the old legend have been undertaken.³²

Apart from mere translations, there are no less than eight modern German dramas on the subject, excluding one by Gerhart Hauptmann, which is much the finest of the series. The story reappeared in novel form by Ricarda Huch in 1899—a decidedly modern, half romantic, half realistic version, in which all mystical elements of sacrifice are eliminated. The legend has also formed the subject for two musical works: one a musical drama by Hans Pfitzner, first performed at Mainz in 1895; the other a cantata by Sullivan, based on Longfellow's *Golden Legend*.

If now we turn to the consideration of Rossetti's paraphrase, the first point that strikes us is a breadth and a diffuseness of the narrative, which are absent from the original, in spite of the fact that the latter is some hundred lines longer. Often Rossetti has imparted a romantic

³⁰ Goethe's harsh condemnation of the poem, as contaminated by the terrible disease of the hero, is most unjust. Hartmann never allows the thought of the illness itself to obtrude upon the listener. Goethe, *Tag- und Jahreshefte 1811* (Werke, 32, 73).

³¹ Cf. G. Ehrismann, *Die Treue in Hartmanns Armem Heinrich*. Prager Deutsche Studien viii [Festgabe für J. v. Kelle], 1908, p. 317.

³² Cf. H. Tardel, 'Der arme Heinrich' in *der neueren Dichtung*, Munkers Forschungen zur neueren Literaturgeschichte, xxx. 1905.

glamour by the addition of a line or two of vivid colouring. The following twelve lines will illustrate this tendency sufficiently, and must also serve as an example of Rossetti's style. They correspond to eight lines of the original :

With favour which to blessings ran,
 God looked upon the worthy man :
 He gave him strength to aid his life,
 A sturdy heart, an honest wife,
 And children such as bring to be
 That a man's breast is brimmed with glee.
 Among them was a little maid,
 Red-cheeked, in yellow locks arrayed,
 Whose tenth year was just passing her ;
 With smiles most innocently clear,
 Sweet smiles that soothe, sweet tones that lull ;
 Of gracious semblance wonderful.

The above description is Pre-Raphaelite in its vivid colouring, in its truthfulness of detail. These characteristics in this early poem are worthy of note.

No doubt one of the chief sources of attraction to Rossetti was the mysticism underlying the doings and utterances of the farmer's little daughter. He has reproduced her lengthy speeches with evident relish, even improving upon them occasionally. At other times his diffuseness is mere diffuseness and nothing more ; as, for instance, when the perfect simplicity and artlessness of the four lines which tell of the miraculous healing are expanded by pious, philosophical reflections of Henry and the maiden to no less than forty-seven lines !

At other times the *modern* poet betrays himself. It is quite a modern touch that Rossetti should introduce ten lines of explanation, in order to palliate Henry's acceptance of the child's offer.³³ It is a modern sense

³³ p. 444. Cf. also from this point of view p. 449. The leech makes a final report to Henry and informs him that he cannot shake the maiden's determination to die for her lord. He asks

of the fitness of things, which makes him add two years to the child's age;³⁴ it is purely from early Victorian prudishness that he cuts out the naïvely effective lines where Henry looks through a chink in the door and discovers the maiden lying naked on the table;³⁵ it is modern sentimentality which induces the omission of the passage in which the farmer threatens his daughter with a sound beating, unless she desists from her importunities.³⁶

From the metrical point of view, the poem again leaves much to be desired as regards the rhymes.³⁷ Nor do Rossetti's lines of four beats bear much resemblance to the original metre, by reason of the numerous dactyls introduced. Whether the latter be a serious blemish or not, it is difficult for one who knows and loves the original to join whole-heartedly in the unqualified praise bestowed upon *Henry the Leper* by Mr. William Rossetti. In spite of many poetic passages and felicitous renderings, there can be no doubt that Rossetti's lengthy philosophic reflections, the diffuseness, the somewhat florid style, even the heightened romantic colouring, all tend to detract from the pure, naïve simplicity of Hartmann's story.

With *Henry the Leper*, Rossetti's German studies practically come to an end. Before we endeavour to sum up the importance of such studies for Rossetti, let us first for final instructions. Rossetti makes Henry sunk in thought, and thus spares him the necessity of speaking the fatal command :

But Henry was full of troublous thought ;
Peradventure he hearken'd not,
For he answer'd not that which was sain.
So the leech turn'd, and went out again.

³⁴ Line 303. See note 27 above.

³⁵ Line 1228 seq.

³⁶ Line 586.

³⁷ Cf. the following examples : ruffian : man, sepulchre : fear, ago : through, smoke : rock, conclusions : once, merciful : dule, hast : chaste, excellent : went, crown : put on.

examine what traces of direct German influence are to be found in Rossetti's works.

Although German soon became to Rossetti a forgotten language, one book, Goethe's *Faust*, remained firmly fixed in his memory. *Gretchen in the Chapel* was one of the few sketches that he contributed to the common portfolio of the Pre-Raphaelite coterie. The picture of Lady Lilith is possibly not intended as a representation of the supernatural Lilith of rabbinical mythology. But as the incarnation of sensual beauty, entirely free from any moral restraint, the Lady Lilith of the picture is inspired by the recollection of Goethe's quatrain on Lilith from the *Walpurgisnacht*. This is proved by a transcript of the lines, which Mr. W. Rossetti made for his brother in 1866, and which Rossetti translated.³⁸ It is not these lines, however, which are much inferior to Shelley's, but rather the sonnet of *The House of Life*, entitled *Body's Beauty*, which affords the best commentary on the picture, and at the same time the finest paraphrase of Goethe's lines.

Of Adam's first wife, Lilith, it is told
 (The witch he loved before the gift of Eve,)
 That, ere the snake's, her sweet tongue could deceive,
 And her enchanted hair was the first gold.
 And still she sits, young while the earth is old,
 And, subtly of herself contemplative,
 Draws men to watch the bright web she can weave,
 Till heart and body and life are in its hold.

The supernatural Lilith exerted a peculiar fascination

³⁸ *Faust*, i. 3764 :

Nimm dich in Acht vor ihren schönen Haaren,
 Vor diesem Schmuck, mit dem sie einzig prangt !
 Wenn sie damit den jungen Mann erlangt,
 So lässt sie ihn so bald nicht wieder fahren.

Rossetti renders this (vol. ii, p. 469) :

Hold thou thy heart against her shining hair,
 If, by thy fate, she spreads it once for thee ;
 For, when she nets a young man in that snare,
 So twines she him he never may be free.

over Rossetti during the whole of his life. She reappears in his *Eden Bower*, that most sensuous of his sensuous poems :

It was Lilith the wife of Adam :

(Sing *Eden Bower* !)

Not a drop of her blood was human,

But she was made like a soft sweet woman.

Lilith, once a snake herself, was given human form after the creation of Adam, and was beloved of him. At the creation of Eve she is turned out of Eden and, with the serpent, plots the downfall of the first human lovers, and exults at the thought that Adam will return to her embrace. Besides the above-mentioned influence of Goethe's *Faust*, there is here a reminiscence of a story of E. T. A. Hoffmann, which Rossetti had probably read in early youth. It is entitled *Der goldene Topf*, and is a fantastic tale of the young student Anselmus, and his love for the snake woman Serpentina, for whom he forsakes his blue-eyed betrothed Veronika. *The Golden Pot* is one of the best of Hoffmann's stories, and it was the only one which Carlyle included in his *German Romance*.³⁹

In a remark made to Hall Caine, Rossetti has explained his *Blessed Damozel* as an answer to Edgar Allan Poe's *The Raven*. 'I saw', he said, 'that Poe had done the utmost it was possible to do with the grief of the lover on earth; and so I determined to reverse the conditions, and give utterance to the yearnings of the loved one in heaven.' It has always struck me that there was, if not a reminiscence, an interesting parallel with the second part of Goethe's *Faust*.⁴⁰ As Faust's soul is borne up to

³⁹ *German Romance : Specimens of its chief authors*, by the translator of *Wilhelm Meister*. 4 vols. Edinburgh, 1827. *The Golden Pot*, vol. ii, p. 200.

⁴⁰ Hardly more than a parallel, for there is no evidence that Rossetti ever read the second part of *Faust*. Filmore's transla-

heaven by the angels, Margaret, who has awaited his coming with ardent longing, has a distinct foreboding of his approach. She nestles up to Our Lady, and tells her of her undying love for him. 'Grant me to teach him,' she begs of the Mater gloriosa, and the latter answers :

Come, soar to higher spheres ! Divining
Thee near, he'll follow on thy way.

This reminds one of

We too, she said, will seek the groves
Where the lady Mary is.

And then, again, the famous lines of the 'Chorus mysticus' might serve as a motto for Rossetti's poem :

Alles Vergängliche
Ist nur ein Gleichnis ;
Das Unzulängliche,
Hier wird's Ereignis ;
Das Unbeschreibliche,
Hier ist's getan ;
Das Ewig-Weibliche
Zieht uns hinan.

A further parallel between the *Blessed Damozel* and Goethe's *Faust* has already been pointed out. Strophe 6 has been referred to the Prologue in Heaven, to the paean of the archangel Gabriel. Exigencies of time prevent my pointing out wherein the resemblance lies.⁴¹ That the

tion was only of Part I. On the other hand, the second part had been translated four times before 1847. First, anonymously, in 1838, then by Bernays 1839, Gurney 1842, Birch 1842 ; see W. F. Hauhart, *The reception of Goethe's Faust in England in the first half of the nineteenth century*, New York, 1909. Rossetti's interest in the second part of *Faust* may have been awakened by some outlines of Retzsch, *Umriss zu Goethes Faust*, zweiter Teil, 1836.

⁴¹ Strophe 6 :

Beneath the tides of day and night
With flame and darkness ridge
The void, as low as where this earth
Spins like a fretful midge.

Cf.

Und schnell und unbegreiflich schnelle
Dreht sich umher der Erde Pracht ;

influence of *Faust* should be so apparent in the *Blessed Damozel* need not surprise us when we remember that it was written early in 1847, at a time when Rossetti was still under the sway of his German studies.

If time did not press, and it were not outside one's province, it would be interesting to attempt a study of Rossetti's indebtedness as a painter to German art. The Pre-Raphaelite movement, we are told, had its origin in a meeting at Millais' house one evening in 1848, when a circle of friends were looking over a book of engravings of the Campo Santo at Pisa. This statement has been made and re-made so often that, through sheer repetition, it has almost gained the force of an infallible dogma. And yet, to any one who takes the trouble to look over Lasinio's book of engravings⁴² for himself, it will be a matter of great astonishment that any work so imperfect, so uninteresting in subject-matter, should ever have been a source of inspiration for one of the most potent art-movements of the century. Now, if we turn up the sources of this tradition, and especially if we look into the biography of Holman Hunt,⁴³ who was himself present on the occasion, the matter will appear in quite another light. We shall find that the frescoes of the Campo Santo are put more in the background, and that, on

Es wechselt Paradieseshelle
Mit tiefer, schauervoller Nacht.

Quoted by Horn, l. c., p. 40.

⁴² There are apparently two editions of these engravings: *Pittura a fresco del Campo Santo di Pisa intagliate da Carlo Lasinio*, Firenze, 1812, and another *disegnate da G. Rossi ed incise dal Prof. Cav. G. P. Lasinio Figlio*, Firenze, 1832. This latter, by Lasinio's son, is the finer of the two.

⁴³ *Pre-Raphaelitism and the Pre-Raphaelite brotherhood*, Holman Hunt, 1905, vol. i, p. 130.

the other hand, a prominent position is given to a set of illustrations (those inspired by Tieck's *Genoveva*) by the Austrian painter Joseph Führich.⁴⁴ The name of Moritz Retzsch is also mentioned in this connexion. The latter, through his illustrations to *Faust*, to Schiller's and Goethe's ballads, to *Hamlet*, was well known to Rossetti from his earliest boyhood. So, too, were the engravings of Schnorr von Carolsfeld to the *Nibelungenlied*. All the above-mentioned artists were enthusiastic exponents of the German romantic ideals. Führich himself had sat at the feet of Overbeck in Rome, and had listened to the dictums on art which fell from the lips of the great Romantic critic Friedrich Schlegel. And when we remember that Ford Madox Brown, the father of Pre-Raphaelitism, had, on a journey to Italy, himself been introduced to the survivors of the German Pre-Raphaelite brethren,⁴⁵ we can have but little doubt as to whence the English movement drew its inspiration. Not that I would suggest that there is much connexion, except the name, between the early representatives of the Nazarenes and the English school. They were in no repute, we hear, with the young British artists. Cornelius and Overbeck represented essentially the Catholic religious side of Romanticism. Yet they had this in common with Rossetti and his circle, that they, too, sought their models amongst early Italian painters; they, too, had started out with the idea of freeing painting from pseudo-classical conventions; they, too, sought a more intimate connexion with nature. But whilst Overbeck and Cornelius represent the religious tendency of Romanticism,

⁴⁴ *Bilder zu Tiecks Genovefa*, von J. Führich. Berlin, G. Reimer, no date.

⁴⁵ In 1845. See F. M. Hueffer, *Ford Madox Brown*, 1896. Cf. H. W. Singer, *Dante Gabriel Rossetti*, 1906.

the tendency which induced men like Schlegel and Overbeck to embrace the Catholic faith, which brought about in England the Oxford Movement, the younger generation, of which Führich and Schnorr are typical examples, represent the mediaeval, the poetic, and chivalrous aspect. It was this side of German Romantic art which appealed to Rossetti and his brethren, and which they found present in the illustrations of Führich on the memorable evening in 1848.

If we would now sum up the influence of German literature and art on Rossetti, we must agree that it played a very prominent part in his poetic development. In it he found the mysticism, the romantic colouring, the sensuousness, the supernatural element, the deep religious feeling, which were all essential characteristics of his own art. And if he absorbed these elements so thoroughly, if he found in them a source of inspiration, it was because they were congenial to his own nature. German poetry was the incentive he needed to start him on that search for beauty in art, literature, and life, which will ever render his memory glorious to all times and to all peoples.

